

treated from the building, and the public were admitted. No arrangements had been made for inspecting the tickets on entering; nor were there any directions, nor any person competent to give the information as to where the different staircases led. Consequently, after the people had rambled about for a short while, and were in perfect despair of getting any seat at all, they took the matter into their own hands, and remained just wherever they happened to find themselves, irrespective of whether it was the right or the wrong place. This subsequently caused some annoyance, as on the tickets being asked for, many persons were found to be in the wrong galleries, and were made to move from the places they had taken up, to their infinite disgust.

It was unfortunate that the daylight had not been more thoroughly excluded from the building, as the effect was much marred by the struggle between the natural and artificial lights. An endeavour to remedy this defect was made at the last moment, by colouring the windows of the dome, but, as may be conceived, such an attempt was utterly futile. The addition of black drapery over the windows would also have added greatly to the solemn appearance of the interior, and would have tended to tone down the vast mass of light-coloured stonework.

Peers arrived a little before eleven o'clock, but the attendance was not by any means numerous. Not so, however, the Members of the House of Commons, who arrived shortly afterwards, and mustered in great numbers.

On the east of the Peers a space was set apart for general officers, and the bright scarlet and gold of their uniforms had a very fine appearance.

It was about half-past eleven when the first indication of the procession having reached the Cathedral was observed. The sound of the bands, as they successively passed the west door, playing the "Dead March" in "Saul," reverberating through the building, and alternating and partly mingling with the solemn peals of the great bell, was grand in the extreme, and served at once to still the congregation.

The Chelsea pensioners were the first to enter, and were ranged on benches on each side of the west nave. They were followed by the representatives of the different regiments in the service,—picked men, and the flower of our army,—two officers from each regiment having previously been provided with seats in the side aisles. The deputations from the various public bodies next succeeded, and were conducted to the places assigned to them by the vergers. On the floor level chairs were placed at the head of the bier for the chief mourner and his supporters; and on the right was a chair for H.R.H. the Prince Albert. On each side of the bier there were seats for the pall-bearers, and the bearers of the bannerets. At the foot, two rows of seats were assigned to the foreign officers who took part in the mournful ceremony. The standard and pennon and the guidon borne in the procession were stationed at the north-west and the north-east angles of the open space respectively; the Banner of Wellesley and the Great Banner on the north and south sides of the bier.

About a quarter to one the canons and prebendaries, accompanied by the vicars choral and choristers, to the number of about 150, walked to the great west door to receive the corpse. As they filed out of the east nave,

and round the enclosed space to the west nave, the effect was striking, the white surplices crossed by the funeral scarf, contrasting very strongly with the military uniforms and ordinary civilian's attire.

At one the procession moved from the west door. First came the Right Honourable the Lord Mayor and the City officers, succeeded by H. R. H. the Prince Albert and staff. Then followed the choristers, vicars choral, and minor canons of St. Paul's Cathedral, assisted by the gentlemen of the Chapel Royal, and by the vicars choral of Westminster Abbey, intoning the verses, "I am the Resurrection and the Life," &c. Of the whole of the musical part of the ceremony, this was perhaps the most successful, as the time was admirably marked and kept. The choristers were succeeded by the church dignitaries, and immediately in front of the body came the foreign officers, bearing the different batons. After the corpse, was the Marquis of Anglesey, bearing the coronet, and the chief mourner, the rear being brought up by a dense body of troops and others, who completely filled the west nave. While the coffin was being placed on the bier, which occupied some little time, the choristers made their way to the galleries on each side of the organ, and on the arrangements being completed, chanted the two psalms *Dixi Custodiam* and *Domine, refugium*. They then sang the new anthem, composed for the occasion by Mr. Goss, the organist of St. Paul's. The merits of this composition are rather questionable. The lesson was then read in a clear, distinct, and audible voice by the Very Reverend the Dean (Dr. Milman). After the lesson the choir sang *Nunc Dimittis*, and then a new dirge, also composed for the occasion by Mr. Goss. To give effect to this composition, a number of instrumental performers had been engaged. The result was most satisfactory. The dirge itself is a masterpiece, and its performance could scarcely be excelled. During the lowering of the body the "Dead March" in "Saul" was performed, and afterwards the choir sang the verses commencing, "Man that is horn of a woman." It was rather before half-past two that the mortal remains of England's greatest son were committed to the ground. The earnestness with which the "Lord's Prayer" was repeated by the whole congregation, showed how intense were the feelings of those assembled.

After the other prayers had been read by the dean, Garter king-at-arms proclaimed the long list of titles of the late Duke, and then the Comptroller breaking the staff, the pieces were deposited in the vault by Garter. The hymn "Sleepers wake" having been sung by the choir, the blessing was pronounced by the diocesan, the Lord Bishop of London, which terminated the ceremony. A salvo of artillery and a flourish of trumpets proclaimed this to the thousands out of the building, that all might know that the last sad rites had been performed over the remains of him, the beloved of the sovereign, the revered of the people,—that, in the words of the funeral anthem,

"His body is buried in peace.
But his name liveth evermore."

THE ORDNANCE SURVEY OF SCOTLAND.—The county authorities of Clackmannanshire have memorialised the Treasury for a substitution of the six-inch scale for the one-inch now about to be applied to this county.

SOME OF THE PRINCIPLES OF DESIGN IN ARCHITECTURE.—HAVING PARTICULAR REFERENCE TO ECCLESIASTICAL EDIFICES.*

Church towers, with pinnacles at the angles, and nothing in the middle, have been objected to by some writers; but perspective in a measure corrects the fault of equilibrium. It causes one of the pinnacles in most views of the tower to be visually supreme: the great height of towers above the eye generally throws one angle up so high as to produce much of the pyramidal form to the eye of the spectator. Perspective, it should be observed, greatly adds to the picturesque, and is indeed one of its sources. The placing a tower at each of four angles of a building is justifiable, I consider, when there is a centre feature to unite them, though of less height, provided it be superior in some other respects, as of more beautiful form,—that of a dome, for instance, in the mosque of Achemet, with its gilded minarets. That centre feature may often be a tower, if greater in diameter, or more highly and elegantly in shape: it binds all together, as they all refer to it, and seem to exist for its protection or honour.

I have hitherto, in treating on composition, confined my remarks to the general disposition of the masses: I must now enter more particularly into the outlines. In the interesting and valuable work of the late Alfred Bartholomew, the author endeavours to establish the form of the pyramid as the exact enclosure of architecture. With reference to the lines of steeples and similar structures, he asserts that two straight boundary lines, meeting at the top, are the guide in adjusting angles and projections, which are to touch and be confined by these lines. Now, of the examples he has given, it is only in the minarets of the mosque of Achemet that the straight line coincides exactly with the angles of its stories; and the effect of the building, it is needless to say, is very tedious. Had his theory embraced a realisable curve line, he would have found the edifice he so staunchly answering more satisfactorily to his conditions. Indeed, in the most beautiful architecture it will be found that the angles range, not within a straight line, but within a pleasing curve, or curves of some kind, either simple or compound: either one beautiful curve or harmonious combination of curves; and a building with this quality of perfection will have its masses so grouped that from all points of view its circumscribing line shall be of a pleasing form, i.e. its extremities will be united in all directions by agreeable lines, not downwards to the ground only, but sometimes in a horizontal and other directions. I believe that in most really beautiful structures of this kind, this has been aimed at: the architect of Waltham-crook could not have produced his design without first drawing the beautiful enveloping curve: his first conception would be this ideal line, which would be his guide in drawing the extremities. Some have doubtless been led to a graceful adjustment of the extremities by feeling; a strong feeling for the beautiful has, I believe, frequently produced graceful and beautiful results in the absence or ignorance of principle, i.e. by men who knew not the conditions of which they are obtained.

A composition that would come exactly within a straight line would be, if not very unbecoming, at least insipid. The tenuity of Chinese pagodas arises from their being formed to a straight line instead of a curve; and the shaking minarets before named prove nothing but the virtue of the principle. The queen-Eleanor-crosses,—our ancient and beautiful market-crosses,—are not of straight-lined contours.

While confinement to the straight line would be a restriction, the free use of curvatures is a design to the infinity of beauty, and gives scope to individual feeling, which are lost only by attention to the intended expression of the building according to its natural or moral type. As I have already intimated, the

* See page 715, *ante*.